

FETCHING COATS OF PONGEE

MANY MODELS BOTH ARTISTIC AND SERVICEABLE.

Wraps of Delicate or Vivid Colors Extremely Effective When Worn Over Summer Gowns—Tulle de Chine Coats for Junior Frocks—Colors and Materials.

The problem of the separate coat for street wear is a puzzling one this season. The ordinary woman cannot have a coat so simple with each princess trotting frock, and yet the day when that princess frock without a wrap will be in order is still far away, and many women prefer to wear a light wrap with street costume even in summer.

Of long carriage wraps and dust coats there are thousands, but the short jaunty wrap suitable for general utility use seems predominant since the serviceable covert coat has lost its grip upon feminine fashion and has been relegated to certain set functions. Short coats of taffeta, peau de chamois, satin, pongee, etc., embroidered or beaded in soutache, are shown in the shops, but so far a majority of these garments have a lamentably ready-made look, and the short coat of black taffeta must be very good indeed if it is to escape looking common.

But while the matter of the short separate coat is still in the air, the makers have evidently found no difficulty in the designing of graceful dust coats, and these garments are appearing in infinite variety, from the serviceable motor coat of tweed or serge to the exquisite carriage coat of crepe de chine or silk mousseline.

Midway between these two extremes is the province of picturesque coats less practical than the former, more utilitarian than the latter, and here one finds a long line of delectable things.

Pongee is a great favorite for such artistic yet serviceable coats, and innumerable models in this material are displayed, the choice ranging from the tailored and somewhat severe dust coat of heavy rajah or raw silk to the full flowing model of light weight pongee, handsomely embroidered in Oriental designs and colorings or in conventional designs and self-coloring. The natural blue or mode tones of pongee are in high favor and make an excellent background for Oriental embroideries, having in addition the merit of accommodating themselves to any costume worn with them. One lower Broadway firm has in stock a superb collection of imported coats of this description. Chinese blues predominating in most of the models and black satin being almost invariably used to tone down the hues of the embroidery and bring them into harmony with the neutral background.

Handsome ornaments, brandenbourgs, etc., in the color of the pongee are also much used in connection with the embroideries, and more modish still are big ornaments made from heavy cording covered with the pongee. Hand braiding in soutache is much liked by the great designers, but more ordinary types of machine braiding are regarded as antique and left to the cheaper garments.

"If you cannot have handsome braiding have none at all," was the advice of one fashionable tailor consulted upon this subject. "Use some sort of self-trimming instead and trust the effect to the lines of the garment and to some original note in collar and sleeve finish."

The coats chosen for the sketches illustrate this principle, and no one of them entails elaborate trimming or hand work, though skill is demanded of the maker in the obtaining of the graceful lines.

A simple cape coat, not perhaps belonging to the genuine dust coat class, but most useful and smart for spring wear, was in the original model, fashioned of smoke gray cloth, unlined and falling with admirable suppleness. The only trimming of the coat consisted of collar and sleeve finish in black liberty satin and of large cabochon buttons in dull wrought gold.

Worn over the frock of smoke gray mousseline de soie to supplement which it was primarily designed, this was a charming wrap, but it works out well in other colorings and for separate use, and one New York woman has just had it duplicated in a delicious, eudacious shade of pinkish red made with black satin collar, sleeve border and big buttons, and intended for wear over white lingerie frocks.

These modish red and rose tones, the soft delicate greens and the medium tone blues, are extremely effective over sheer summer frocks of white or neutral tone, but are of course too vivid for general city wear. In the various pongee coats of these colors and darker shades of the same colors are shown, the effects being monotone and the entire upper part of the coat down to an Empire waist line being finely braided by hand in self-color soutache. No other trimming save usually a neck finish or scarf of black liberty.

And here we are back with the pongees again. There is literally no keeping away from these materials in a discussion of dust coats.

Some good practical models for motoring, travelling, etc., owe their success entirely to their cut and tailoring and are built up from natural color pongee on lines slightly suggestive of the Directoire. Three unlined, well shaped capes fall over the shoulders to the short Empire waist line, and there is a flat turn-down collar of black liberty.

A coat copied from this model and made especially for wear with a pongee jumper frock of natural tone trimmed in dull blue has a collar of dull blue pongee bordered by black liberty, and buttons of the blue pongee showing a narrow rim of the black satin.

An excellent design for soft pongee or crepe de chine is the picturesque model with plaited sleeve which is illustrated among our sketches. Embroidered buttons and a narrow line of silk in contrasting blue, embroidered in self color and bordering the sleeve bottom, are the only touches of trimming on a coat which, nevertheless, is of decided elegance, thanks to its grace of line.

Crepe de chine of the heavy variety makes a durable coat, despite its early association with costumes of a dressy order. Fashionable dressmakers are making up jumper frocks and three piece trotting frocks of this material in hues appropriate for street wear, and dust coats of crepe, both in elaborately self-trimmed models and in models of the more simple sort, are numerous among the imported things.

A pretty coat of willow green crepe, delicately draped and trimmed with tiny crepe covered gilets and big ornaments of heavy crepe covered cord, is pictured here, and we have seen this model beautifully carried out in one of the light castor brown shades on suite with a princess frock of the same crepe embroidered in self color.

Light weight cloth coats trimmed in liberty in some color and relieved by a little waistcoat embroidered in contrasting colors, or by a waistcoat of handsome flowered brocade, are practical possessions for summer and are offered in many colorings and designs. Some of these cloth coats are lined throughout with the supple-

of satin. Others have merely facings of satin.

A particularly chic coat from a famous Parisian designer was in mastic cloth and black satin, but the design might be effectively carried out in pongee, taffeta or any plush coat material. A sketch is given of this model, which with its studded bands and big covered buttons presents a tailored aspect, yet achieves artistic grace at the same time.

Chains formed of big links made from heavy cord covered with silk are used to hold some of the new French coats across the chest in place of the ordinary braid and cord ornaments, and one or two exclusive houses are showing button and chain links—they have a distinctive French name which has slipped our memory—for the fastening of cutaway coat fronts and of open sleeves. These are round balls of colored crystal in the colors of the various semi-precious stones—amethyst, topaz, etc.—set in gold or silver and fastened together by gold or silver chains composed of large links.

FLY TYING BY GIRLS.

Long Island Farmers' Daughters Kept Busy by Anglers.

Among the Long Island farmers' daughters there are not a few who support themselves by making artificial flies for anglers. In many instances in which the farmer's wife cannot dispense altogether with her daughter's services she will so arrange that she can give her a few hours to herself each day.

This time many of the girls spend in tying flies. They go first for a week or two to headquarters to learn the art, after which they remain in their homes, where the flymaking materials—hooks, feathers and silks, as well as a card showing colored reproductions of the flies to be made—are sent them.

If you happen into the home of one of these girls while she is at work, she will show you what she is doing and talk to you about red and black hackles, black gnats, yellow duns and many other flies, as though it were the most natural thing in the world that she should know all about

THE FIGURE FLAT IN FRONT

WAYS TO FIT ONESELF FOR THE MODISH DRESS LINES.

Reduction Methods From India, Russia, Denmark and Colorado—Fresh Air Important—Starting Not Necessary If One Exercises—Acquiring a Good Carriage.

If you want to get the flat front figure you must learn how and when to exercise. It is useless to take exercise at night when you are tired, and just as useless to exercise before a meal.

There was a woman who gained flesh and lost her figure through playing bridge. Being seated many hours of the day caused her to grow stout and made the flesh gather in the wrong places.

To make an already bad matter worse this woman had ordered her spring wardrobe and the gowns had come home. There they were, all beautiful in their straight front outlines. There were princess gowns with long panel effects in the front, calling for a straight, flat fronted figure, and there were empires with their curiously short back, also calling for an ideal form! And their owner had grown too stout to be able to wear them.

This woman was a person of energy and she resolved to remedy matters at once. In her search for the right kind of physical culture she came across a woman who had studied reduction methods in India and found that the system met her needs.

She learned that food could be eaten in plenty provided one exercised afterward. Directly after lunch she opened the windows of her room and exercised for fifteen minutes. The work was with the arms only. She stood erect, stretched her arms upward, brought them back to the body with a snappy movement and repeated until the fifteen minutes had expired. Her arms may have ached a little, but she knew that she had lost flesh. This should be repeated after each meal.

Women who are reducing should know how much weight to lose. If they bant

little, but fat women are almost always bundled up in clothing.

Reducing the weight is done differently in different countries. A visitor to Russia came back startled with her experience with its physical culturists.

On the day of her arrival at a country place just out of St. Petersburg a maid knocked on the door and announced that she had come to give her a physical culture bath. The maid produced several very large and very rough bath towels and a long brush supplied with fine wires and the stiffest of bristles.

The maid took the brush and ran it lightly along the back of the lady's neck, fairly lifting the skin. The lady winced, and the maid remarked that "my lady" was evidently not accustomed to the wire brush in her own country.

Then came the critical part of the operation. The wire brush was carried briskly over the shoulders and back until the skin was red and glowing. A bath of very cold

can. It is no use to starve yourself unless you exercise at the same time.

Learn to hold your chest out. When you walk learn to carry the upper part of the body upright. Don't bend forward, and of course don't bend back. No one can show you better how to do this than the man who has been through a West Point training.

RAFFLES IN PETTICOATS.

Countess de Montell the Head of a Gang of Hotel Thieves.

PARIS, March 18.—The French and Italian police have arrested a gang of hotel thieves for whom they have been searching for the last fifteen years. The last to fall into their hands was the head and brains of the gang, a woman known as fashionable resorts of Europe and in America as the Countess of Montell.



Her real name is Amélie Condaminé, and a few of her other adopted names are Countess of Manola, Countess of Beau-bourg and Baroness de Vergnes. For a month two detectives have followed this feminine Raffles from Paris to Macon, to Cannes and then to Nice, where she was staying at one of the finest hotels on the Promenade des Anglais.

About 2 o'clock one morning they saw her leave her room clothed in a costume suited to her calling, a black woolen jersey, a short black clinging petticoat, a black cloak like a monk's covering her head, and sandals with felt soles. She was in the act of unlocking a bedroom door when the detectives arrested her.

Upon her person and in her room were found all the usual tools of a burglar, beautifully made jimnies, files, false keys, screwdrivers, pocket electric lamps, etc. She had a concealed pocket in her skirt in which were twenty-seven small pinners made of silver and steel and used for turning from the outside keys left in a lock inside the door.

The police have traced her presence in Brussels in 1898, London 1899, Nice 1900, America 1901, and Archon, Mentone and Cannes in 1902 and 1903, but she never operated in Paris, where she enjoyed a blameless reputation, driving in the Bois de Boulogne every day and attending race meetings, always beautifully dressed and using a well turned out carriage.

Among the papers found at her home in Paris is a photograph taken in New York showing her on the point of making a balloon ascent.

Several note books were also found. One contained a plan of the transatlantic liner in which she sailed from Havre to New York. The names of the chief passengers are noted, the details of their baggage given, and notes are added of this kind:

Mr. and Mrs. A., cabin No. —, generally leave the key in the lock at night; the lock works stiffly. Press hard.

Mr. M., cabin No. —, On the right a valise in which his pocketbook is kept. Very rich. Sleeps lightly. Chloroform.

That the Countess used chloroform in her burglaries is confirmed by the discovery of several flasks in a cupboard in her dressing room.

At Alexandria the jewelry and purses of a rich American disappeared one night from his room. The landlord suggested two of his guests—a man named Frandin and the Countess. Frandin prosecuted the hotel keeper for defamation of character and secured \$100 damages, and the judgment was ordered to be paid in three local newspaper articles. Nevertheless he turned out to be one of the gang, and with Canassa and Amer was arrested a week before the Countess at San Remo.

THE LANDLORD'S REAL TEST.

Mr. Flatdeweller on the Need of a Fire in the Raw Springtime.

"Spring, the gentle springtime, is the real test of the landlord," said Mr. Flatdeweller. "There was a time when all landlords started their fires at a certain fixed date in the fall and shut them off at a certain fixed date in the spring, but that custom has now happily in great measure been supplanted by more enlightened ways, or at least as far as the fall starting time is concerned."

"For there are now more and more landlords who start their fires in the fall when it gets cold, without regard to the date, a very great improvement this; but I have known landlords who started their fires early and who were most generous of their coal all through the winter who shut off their fires for good at the first touch of warm weather in the spring, when the first crocus croaked, and that is something greatly to be deplored; for often there are later in the spring raw, chilly days when we really need a fire as much as we do in the colder days of winter—those days when without a fire we cannot get warm by closing the windows, but when we can get cool by opening them if we have a fire and it gets too warm."

"So I say that spring is the real test of the landlord, and that that landlord is most to be admired who keeps his fire going at this season until we have settled moderate weather; and fortunately it may be said that in this enlightened age he is increasing in number. And he is not without his reward, for the landlord's best investment is a contented tenant."



DUST COATS OF PONGEE, CLOTH AND VOILE.

them. When the flies are made they are fastened to cards, boxed and mailed to headquarters.

The amount earned at fly tying depends entirely upon the skill of the worker and the amount of time devoted to the work. The mother of one well dressed farmer's daughter says:

"My daughter don't have much time to tie flies, but nevertheless she manages to earn all her own clothes. A Long Island commuter who did not know that the young women were engaged in this industry was requested one morning by his wife to stop on his way to the station and ask a certain young girl to come and assist her with some house cleaning. When he returned home in the evening he informed his wife that the girl was ill and could not come."

"What is the matter with her?" inquired his wife.

"I don't know exactly," replied her husband. "I never heard of the disease before, and I didn't ask any questions. Her mother just said: 'Tell your wife that my daughter couldn't possibly go out to work now, for she has the flies.'"

The flies made on Long Island are not high class, nevertheless there must be a high class, as the fly makers are busy a great part of the time.

ARMADILLO FLOWER BASKETS.

Quaint Receptacles From Mexico Made Out of Whole Skins.

Flower and fern baskets made of armadillo skins are a novelty in florist shops. They come from Mexico.

The entire shell-like skin of an armadillo is used in making a basket. The high arched back shell forms the deep bowl of the basket. Tail and head covering are bent together into a loop over the bowl for a handle.

The natural grayish coloring of the skin is retained. The baskets are about a foot in length.

they can lose half a pound of flesh a day, but the method is weakening.

A quarter of a pound a day is sufficient for the woman who wants to reduce slowly and steadily, but she must have scales to be sure that her weight does not creep up just when she thinks it is going down.

She should weigh herself when she gets up in the morning and again at night. If the weight remains the same she is losing weight. This may seem strange, but it is true. There need be no change from morning until night.

A woman loses flesh during the night. It is then that she fasts and then that the body becomes wasted. When she wakes in the morning she will weigh a few ounces less than she did when she went to bed. The trick in getting thin is to keep from gaining flesh during the day.

Walking in the open air benefits the complexion. People who are reducing almost always look pasty. They are exercising and dieting and their skin shows the privation of their daily life. They look sad and dull, tired and worn.

In India the stout person takes the mind cure as well as the physical cure. She says to herself, "I am not hungry." After she has repeated this she takes a walk and engages in something to occupy her mind. So she takes a meal slip by.

Getting the straight front line is partly a matter of correct pose. The woman who roasts her weight on her heels will never have a good figure for a princess gown.

She must learn to rest her weight upon the balls of the feet. At first this will make her feet lame, but she must keep right on.

Wearing thin clothing will make one shapely in the front line. The skin of the body needs to breathe. Slim women wear

water had been prepared, and into this the lady was expected to take a dip.

"You will find that it feels warm after your exercise," said the maid. The lady tried it and found it very cooling to her burning flesh.

But it was not until she had emerged from her bath that she felt the invigoration of the experience. She was as light as a feather upon her feet then. She took the treatment for a week and lost nearly five pounds.

In Denmark when a lady gets too stout she is urged to get out upon the hills and drink the sheep. She has fresh milk to drink and she also eats fruit and herbs, but no fish nor flesh nor fowl. She lives in the open, and she loses weight.

The so-called Colorado treatment consists in sleeping out of doors in a sleeping parlor built with sides of Japanese matting to keep the wind from blowing upon you. Only two pieces of bedding are required. There must be a German feather bed to place upon the floor of the sleeping parlor, and another feather bed to be drawn over the sleeper.

Both beds must be very large. The one to be used on top is fully ten feet square. It can be tucked in on all sides, and when the snow blows it can be drawn partly over the head. In the summer there is a feather bed of lighter weight.

The principle of reducing the weight by open air sleeping is that the lungs, being fully supplied with oxygen, will do better work. They will draw in "deep breaths" and so be able to burn up the fat.

English women are slim because they keep their homes cool. Women who fill their rooms with fresh air are slimmer, as a rule, than those who sit in an overheated atmosphere. The lungs do better work under the circumstances.

Keep cool if you want to get thin; bear your weight upon the balls of your feet; take deep breathing exercises after each meal; and of course walk as much as you

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